

Encompass



THE COLLEGE OF
ARTS + SCIENCES
BLOOMINGTON

Volume 29 Summer 2019

NEWSLETTER FOR ALUMNI AND FRIENDS OF THE
IU DEPARTMENT OF COMPARATIVE LITERATURE

Faculty Spotlight: Jennifer Goodlander

Interview by Meaghan
Murphy

Jennifer Goodlander joined the Department of Comparative Literature in spring 2019 while remaining connected with the Department of Theatre, Drama and Contemporary Dance and the Program of Southeast Asian and ASEAN Studies. I met Jennifer in her office in early January to talk about her work.



Ohio University in 2010 with focuses in Theatre Studies, Performance Studies, and quite a bit of visual culture. My first position was at the University of Kentucky in their theatre department, but I found that it was a little too divorced from the rest of the humanities. I longed for a more diverse interdisciplinary community. Then I was offered the position in the IU theatre department, but, among other things, they've put the Ph.D. program on hold, and so I'm missing out on working with graduate students which I really enjoy. And again, I was just longing for a more interdisciplinary scholarly community, so when Paul Losensky invited me to join the Comparative Literature department it seemed like a great fit.

So obviously you do a lot of work in theatre which will be really exciting to have in the department, but you're also working in a non-western field. Can you tell me what about your work drew you here?

Well, I've always been really interested in the conversations happening globally among the arts. When I knew I wanted to continue studying Asian performance, I chose a program in Interdisciplinary arts because I think it's impossible in theater to extract, you know, "Well this is performance, then visual art, music, dance..." while in reality, they're all completely integrated. A number of notable Indonesian artists

(continued on page 4)

Tell me a little bit about how you ended up at IU generally and in the Department of Comparative Literature specifically.

I finished my Ph.D. in Interdisciplinary Arts at



Contents

Faculty Spotlight:	1
From the Chair:	2
Faculty News	5
Wertheim Lecture	8
Alumnus Spotlight	10
Alumni News	11
Emeriti Profile	14
Emeriti News	15
Graduate Spotlight	17
Graduate News	20
Undergrad Spotlight	22

From the Chair

By: Paul Losensky

“Caution! Demolition in Progress!”

Like any fifty-year-old building, Ballantine Hall, the home of Comparative Literature, was long overdue for a major renovation. Last summer, we vacated the Department’s long-time quarters on the ninth floor for offices on the north end of the sixth. This summer we are packing up again to move to newly renovated digs on the south end of the same floor. Next summer, we’ll be moving yet again to take up our long-term headquarters near the building’s central core—fingers crossed. For the moment, the building boasts the latest in steampunk styling and resembles a preliminary mock-up of the set design for the film *Brazil*. Construction workers outnumber faculty and staff by twenty to one, and there’s no guarantee that any wall standing today will be there tomorrow—very much in the spirit of comparative literature.

But as this issue of *Encompass* shows, Comparative Literature is a department “on the move,” not just physically, but academically and intellectually as well. Jennifer Goodlander officially joined the Comparative Literature faculty this year. Joining us from the Department of Theatre and Drama, Jennifer brings an expertise in Southeast Asian



literature and puppet theatre. She also has broad knowledge of the genre of drama as well as performance and “thing” theory. Her undergraduate course this spring, Asian Literature and the Other Arts, focused on Indonesia and met with warm praise from her students. You can read more about her wide range of interests in this year’s “Faculty Spotlight.” Robert Glick’s (Ph.D. 1973) fascinating story of “life after grad school” is the subject of our “Alumni Spotlight.” His work as a professional fundraiser is especially apt at a time when the arts and humanities must rely increasingly on private donations. The Department is grateful that he decided to “put his money where his mouth is” with his generous donation to our IU Foundation Fund. Many other graduates of the program contributed items for this year’s “Alumni News” section.

Other donors enabled us again to present the annual Wertheim Lecture in Comparative Drama. This year featured Barbara Goff from

Encompass

This newsletter is published by the Department of Comparative Literature, with the College of Arts and Sciences, to encourage alumni interest in and support for Indiana University.

For activities and membership information, call (800) 824-3044 or visit <http://alumni.iu.edu>

Department of Comparative Literature
(complit@indiana.edu)

Department Chair Paul Losensky
Editor Daniel Sullivan

College of Arts & Sciences

Executive Dean Rick Van Kooten
Assistant Dean
for Advancement Travis Paulin
Director of
Alumni Relations Vanessa Cloe
Layout Daniel McDeavitt

IU Alumni Association

Class Notes Editor Bill Elliott





the University of Reading and is described later in this issue. We are also eagerly looking forward to the 2019 Wertheim Lecture, focusing on medieval drama. The lecture by Andrew Galloway of Cornell University will highlight a series of events, including a workshop sponsored by the College Arts and Humanities Institute and a Christmas season performance of *The Second Shepherds' Play*, made possible by the Ostrom Grants Program. My thanks to Profs. Rosemarie McGerr, Jennifer Goodlander, and Sonia

Valázquez, and our colleague in the Medieval Studies Institute, Prof. Shannon Gayk, for their efforts in making this ambitious event possible. You can find out more about the activities of other members of our dynamic faculty in the “Faculty News” section.

Madeline (Maddy) Klein, graduating senior, honors student, and member of Phi Beta Kappa, shares her experiences as an undergraduate in the Department and her plans for the future, in the “Undergraduate Spotlight.” “The Graduate Spotlight” shines on Claire Riley, who shares stories of her experience as a participant in our exchange program with the University of Paris-Nanterre. Claire is only one of our accomplished graduate students who share their news in this issue. As chair, I would like to thank them all and the Student Advisory Board; they do much to make the Department a wonderful place to work, wherever we might

be located! A special shout out goes to William Nichols III for completing his Ph.D. this year with his dissertation “Arrhythmias of Time: Past and Present in *À la recherche du temps perdu* and *Absalom, Absalom!*”

Finally, I am happy to announce the births of the latest two additions to the Comparative Literature family. Otis Prosper Emery was born to Prof. Jacob and Amy Emery on May 31, 2018, and Prof. Sarah Van der Laan and John McEwan are the proud parents of Edmund James Van der Laan McEwan, born on February 12, 2019.

Congratulations to all!



Faculty Spotlight (cont.)

refer to *wayang* (puppet theatre) and borrow the structure. One play I like to teach is by W.S. Rendra and it's called *The Struggle of the Naga Tribe*. Rendra draws from his training in New York City, where he was introduced to Brechtian theatre techniques, and the traditional theatres of Indonesia to imagine a new kind of art for the new nation. It's really impossible to understand Indonesian literature and other art forms without understanding the traditional art forms that they're borrowing from. I draw from my field research and ethnography in my research and teaching because so much of Indonesian literature and other arts are based on an oral tradition.

We don't necessarily do a lot of field work in Comparative Literature, can you tell me what that looks like for you? How is it incorporated in your books and research?

In my teaching and my own research, there's a real interplay between the practice of performing arts and the text. For me, field work is a mix of practice and learning. My first book, *Women in the Shadows*, is about my own experience studying *wayang kulit* (shadow puppetry) in Bali and undergoing the training to become a puppeteer. I focus on how it is an art form that women have been forbidden to perform and although there was a push in the '70s where all these women went and learned, what I discovered was that it didn't continue. There's not a living tradition of women performing. I realized that my own experience gave me an insight into the performance and tradition as a lived practice. Performance also gives me a dynamic way to showcase my research. I've performed a couple of times here on IU's campus, and I've performed a few times nationally and internationally. I also just finished a second book that came out in December called *Puppets and Cities: Articulating Identities in Southeast Asia*. The book examines how performance intersects with urban space to create local and global identities.

What's your dream project?

I have several although I'm really interested in going back to Indonesia for many of them. I want to take the concept of *wayang* and look at it both as a traditional art form and also as a way to explore the interrelationship of arts and culture and how they express Indonesian-ness. There's a mix of contemporary and traditional, which is what I'm interested in looking at.

What are you reading right now?

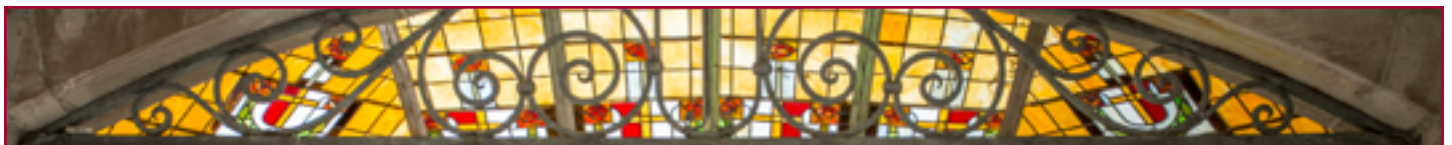
I am reading the novel *Crazy Rich Asians* by Kevin Kwan. It is for a paper I am working on looking at discourses about identity and globalization in Singapore specifically, and Asia more generally through the novel, film, and the play *Emily of Emerald Hill* by Stella Kon -- but it is also great fun!

Is there a book other than yours you'd recommend to someone interested in your field?

A book that is an excellent introduction to the diversity of the Indonesian archipelago is *Indonesia Etc: Exploring the Improbable Nation* written by the journalist Elizabeth Pisani. I also love *The Work of Art in the World: Civic Agency and Public Humanities* by Doris Sommer. In the book, she gives an insightful account of what is at stake in not just the creation of art, but also why scholarship matters. It is a thoughtful account of what and why we research and write and the interrelationships between different arts and literatures.

So academia is pretty stressful, what do you do to relax?

Roller derby! I play with Circle City Derby Girls up in Indianapolis. I started when I came to Bloomington, so I've been doing it for about seven years. I just love roller derby--it's such a stress reliever. (Ask me about tickets!!!)



Faculty News

Akin Adesokan



Akin Adesokan published “African Marxist Discourses on the Cusp of ‘Globalization’” in the *Journal of the African Literature Association* (December 1st, 2018). In February 2018, he was invited to the Center for Public History at the University of Houston to participate in a

series of events related to the special issue of *Research in African Literature* on the theme of secularism. In March he traveled to Cape Town, South Africa in connection with editorial work on a catalog of FESTAC ’77, an Exhibition Histories publication he co-edits with Ntone Edjabe, editor of *Chimurenga Chronic*, to be published by Afterall Books in London. In October, he participated in “Drama, Migration and the Rewriting of the Classical Tradition in the Postcolonial Setting,” a roundtable discussion in conjunction with the 2018 Wertheim Lecture by Barbara Goff. He also published an op-ed joint-obituary of the writers V.S. Naipaul and Samir Amin in *Premium Times*, an online newspaper.

Jacob Emery



The most exciting thing Jacob Emery helped bring to term in 2018 was his son. But the year also saw the publication of *The Svetlana Boym Reader* (Bloomsbury), which he co-edited, as well as his essay “Romantic Aesthetics and Cybernetic Fiction” (in the collection *The Russian*

Posthuman, from Academic Studies Press) and a review of Vladimir Zoric’s *Rhetoric of Exile* (*Comparative Literature Studies*, Spring 2018). His essay “Humbert Humbert as Mad Man: Art and Advertising in *Lolita*” is scheduled for publication in *Studies in the Novel* in late 2019. “Thinking with Roland Barthes’ Mythologies: 50 Years After 1968 and 400 Years Before”—the

introduction to an issue of *The Yearbook of Comparative Literature*, that he co-edited with Professor Eyal Peretz—is expected to appear in 2019 as well.

Although Professor Emery stayed mostly close to home this year, he presented on “Soviet Utopias” at IU’s Collins Living-Learning Center and traveled to Boston in December to give the paper “Mass Reproduction: Paduk and the Padograph” at the Association for Slavic, East European, and Eurasian Studies Conference. His 2019 talks include “Individual Genius and International Standards in the Age of Typewriting” at the American Association of Teachers of Slavic and East European Languages conference in New Orleans, “Flaubert and Nabokov Keeping Track of Odds and Ends” at the American Comparative Literature Association conference in Washington, DC, and a series of lectures and seminars in Russia in June, most of them associated with Moscow State University’s Summer School in the Humanities.

Professor Emery was elected to a five-year term on the board of the MLA Slavic and East European Forum, which begins in January 2019, and was awarded an Institute for Advanced Study Research Grant for the 2018-19 academic year. During his Spring 2019 sabbatical he expects to finish up his second book and get a start on his third one.

David Hertz



In early 2019, Professor Hertz’s book, *Eugenio Montale, the Fascist Storm and the Jewish Sunflower*, was nominated for the Edinburgh Gadda Prize, judged by scholars at the University of Edinburgh, Scotland. He organized a seminar at the 2019 ACLA

at Georgetown University with IU alumna Dr. Claire Chen. The topic, which attracted participants from all over the world, was “Modernism in Literature and the Arts: East and West.” At the conference, Hertz presented a paper entitled “Apollinaire and the Expanded Repertoire of Modernism,” exploring the French poet’s interest in painting and non-western

(continued)

Faculty News

cultures. Hertz also joined IU professor Eugene Eoyang and UCLA professor Kathleen Komar to judge the Anna Balakian First Book Prize, to be awarded at the 2019 ICLA conference in Macao. Beginning in May, Hertz is offering a class on music and literature at the University of Lisbon.

Bill Johnston



In September 2018, Bill Johnston published his translation of *Pan Tadeusz*, the 1834 epic poem by Adam Mickiewicz (1798 – 1855). The translation, almost four years in the making, was longlisted for the PEN Prize for Poetry in Translation and was described as “a kind

of miracle” by reviewer Boyd Tonkin, writing in *The Spectator*. Johnston gave talks and readings related to *Pan Tadeusz* in Middlebury, VT; Bloomington, IN; Boston; New York; Los Angeles; London; Oxford; Kraków; and Wrocław, where the book received its Polish premiere at the Pan Tadeusz Museum. In June 2018, Johnston was on the faculty at the Bread Loaf Translators Conference. His forthcoming translations include Kaja Malanowska’s *Fog* (Text Publishing) and, from the French, Alain Mabanckou’s *The Negro Grandsons of Vercingetorix* (Indiana University Press) and Jeanne Benameur’s *The Child Who* (Calypso Editions).

Paul Losensky



While serving the second year of his term as department chair, Paul was able to find time to present conference papers in Chicago (twice), in New Delhi, and to give lectures at Utah State University (“A Common Thread: Three Literary Careers in Early

Modern Persia, England, and Spain”) and the

University of Pennsylvania (“Where the Sun of Poetry Rises’: Sā’eb Tabrizi and the Poetics of Effulgence”). His article “Utterly Fluent But Seldom Fresh’: Jāmi’s Reception among the Safavids” was published in the book *Jāmi in Regional Contexts: The Reception of Jāmi’s Works in the Islamic World, ca. 9th/15th-14th/20th Century* (Brill, 2019). His translation of an early 17th-century Persian poem, “Saqi-nameh: Song of the Cupbearer by Muhammad Sufi Mazandarani” appeared in *The Layered Heart, Essays in Persian Poetry: A Celebration in Honor of Dick Davis* (Mage Publishers, 2019). Most recently his translation of the modern Iranian poet Qeysar Aminpur (“The Inescapable Day”) appeared in *The Michigan Review*. Paul also attended the Biennial National Meeting of Phi Beta Kappa in Boston as Indiana University’s representative.

Rosemarie McGerr



The past year has been a very exciting one for Rosemarie McGerr. In July 2018, she traveled to the New Chaucer Society Congress at the University of Toronto to give a paper on “Latin in *The Pilgrimage of the Soul: The Politics of Translation in Early Fifteenth-Century*

England.” In fall 2018, while on sabbatical, McGerr completed two articles on topics that have been important to her teaching, as well as her research: “Voicing Community and Diversity in *The Second Shepherds’ Play: Polyphony as Dramatic Experience, Then and Now*” (forthcoming in *Medieval and Renaissance Drama in England*) and “Gender and Representation” for *The Wiley-Blackwell Companion to World Literature: The Medieval World* (forthcoming in 2020). In January 2019, McGerr worked with several colleagues (including Jennifer Goodlander and Sonia Velázquez) to prepare a successful application for an Ostrom Grant that will fund a collaborative project called “A Community of Voices: Medieval Drama and Modern Theatre.” This project will work to advance teaching and scholarship about the relationship of medieval drama to modern concepts of theatre and the cultural roles of

performance. The centerpiece of this project will be a professionally-led student production of *The Second Shepherds' Play* in December 2019. The play production will be framed by the Wertheim Lecture in Comparative Drama and a set of faculty and student presentations based on research, course study, and response to the performance experience. This project will offer opportunities for collaboration by students and faculty from several departments and programs at IU, as well as guest faculty from other universities. In particular, because this play calls for more performance of songs than any other medieval English play, including the earliest discussion of polyphonic singing in English drama, the production will use medieval English songs. It will also use IU's resources in Medieval Studies, Musical Theatre, Historical Performance, Comparative Literature, and English. McGerr's summer project is completing a new translation of the play into modern English, to be ready for auditions as soon as fall semester starts. All actors, singers, dancers, production assistants, and audience members welcome!

Anya Peterson Royce



Anya Peterson Royce was awarded the Tracy M. Sonneborn Award for distinguished research, creative activity, and teaching, and presented the lecture in November 2018. She has been appointed Adjunct Professor at the University of Limerick. She published

a memorial "Comhrá: Conversations with Mícheál O Súilleabháin," in *Of Our Times/ Comhaimseartha*, Spring 2019 and a book chapter "Being Curated by a Divine Force: The Forty-plus year Success of the Pilobolus Dance Theater," in *Psycho Cultural Analysis of Folklore* (In memory of Prof. Alan Dundes) Volumes 1&2, ed. P Chenna Reddy, 2018.

Royce curated two photo exhibits: *Transformations: The Isthmus Zapotec of Juchitán, 1967-2018*, Mathers Museum, August 21-December 10, 2018 and *Juchitán, Oaxaca: Guidxi Stine' Ne Ca Xpanda' / Mi Pueblo y Sus Retratos, Selected photographs 1971-1972*,

Ronald R. Royce, 1945-2018, Mathers Museum, May 1, 2018. The early photographs taken by Ronald and Anya Royce were featured in a documentary of Juchitán, the first of five made by Mardonio Carballo to show the city before and after the 8.2 magnitude earthquake of 2017. She has organized two days of workshops and readings, *Voces del Pueblo/El Poder de Palabra e Imágen//Voices of the People/The Power of Word and Image*, April 15-16, 2019 as part of Mexico Remix and co-sponsored by CLACS.

Royce has two chapters in press for 2019: "Reflections on a Community of the Heart: Ethnographer and the people of Juchitán, Oaxaca," in *Reciprocity Rules: Friendship and Compensation in Fieldwork Encounters*, eds. M. Johnson and E. Searles (Lexington Press: Lanham, MD.), and "Landscapes of the In-Between: Artists Mediating Cultures," in *The Artist Turned Inside-Out*, a volume commemorating the 20th anniversary of the founding of The Irish World Academy of Music and Dance, edited by Helen Phelan and Graham Welch (Routledge).

Sonia Velázquez



Professor Velázquez spent 2018-19 as a Solmsen Fellow at the Institute for Research in the Humanities at the University of Wisconsin, Madison to complete the manuscript for her book *Promiscuous Grace: Re-Imagining Beauty and Holiness with Saint Mary*

of Egypt. When not at the library or trying to survive the polar vortex, she presented work on Trauma and Literature at an international symposium in Paris that brought together literature scholars and psychoanalysts (December 2018), and on the poetic agency of objects at the Renaissance Society of America (March 2019). She looks forward to returning to IU in the fall to teach CMLT 501 and to start work on a new project on the presence of lyric in the prose of Miguel de Cervantes.

Wertheim Lecture with Barbara Goff

By: Helen Plevka

On Monday, October 29, 2018, the Department of Comparative Literature was thrilled to welcome Barbara Goff, Professor of Classics at the University of Reading, as the sixth annual Albert Wertheim Lecturer in Comparative Drama.

In her talk, “Homer Gets off the Boat in New Jersey: Comparative Drama and Classical Reception in a Time of Migration,” Professor Goff discussed the figure of the wartime refugee through dramas of migration and in relation to disciplinary histories. She nodded to Albert Wertheim’s last book, *Staging the War*, as informing an understanding of how wartime drama contributes towards a better society by celebrating American diversity and democracy. She further analyzed *Welcome to Thebes* by Moira Buffini to demonstrate how recent theater has reworked Greek tragedies in response to the current refugee crisis.

Following her talk, Professor Goff further described how these specific works represent migratory experiences. She also discussed the refugee roots of Comparative Literature and how it empowers change through cross-cultural analysis.

The following day, several graduate students enjoyed lunch with the distinguished guest

before attending the roundtable on “Drama, Migration, and Rewriting of the Classical Tradition in the Post-Colonial Setting,” where Professor Goff was joined by Akin Adesokan, Jennifer Goodlander, Angela Pao, and Melissa Sokolski. The participants (as well as other faculty and graduate students) engaged in a lively conversation about the implications of postcolonial movements. They also explored the question of universality in fields as diverse as philosophy, psychology, performance studies, as well as literary and cultural analysis. Throughout her visit, Professor Goff carried herself with an authoritative yet open and receptive demeanor.

Her work exemplifies comparative scholarship as she studies the effects of Greek Tragedy in contemporary contexts. She also works on gender in the ancient world, literary theory, and classical reception more generally. Her current project with Michael Simpson of Goldsmiths, University of London, is on the use of classics by progressive movements of the early twentieth century.

The department was happy to host Professor Goff and looks forward to future events generously supported by Judith Wertheim, Theodore Widlanski, and Martha Jacobs.



Alumni Spotlight

Robert Glick

Translating Passion: From Teaching to Fundraising

By Jamie Lauer



For Robert Glick, a degree in Comparative Literature (1973) at Indiana University did not lead to work solely in academics. As he was told by his former Comparative Literature advisor, the late Dorrit Cohn,

“Comparatists are needed out in the world to work with all kinds of cultural institutions and interact with the general public.” Glick has accomplished just that. His career started with teaching English and Comparative Literature and morphed into leading fundraising efforts for various nonprofit organizations mostly focused on the arts and humanities.

Though his passion for the arts and humanities started as a child, kindled by his parents’ love for opera, his path to Comparative Literature at IU was not without its bends. As a college undergraduate at Brooklyn College he had planned to major in physics but that all changed the day he read Thomas Mann’s *The Magic Mountain*. Glick explains, “I said, ‘I don’t even know what you call it, but I want to spend the rest of my life reading this book.’” He switched majors and entered an MA program in Comparative Literature at Columbia University before coming to IU for his doctoral work.

“I was welcomed so warmly at IU,” Glick recalls. “I never expected the experience I had at Indiana. It was the most fulfilling experience, intellectually, socially and spiritually. I became who I was because of the professors and other students there.”

After earning his Ph.D., Glick taught English and Comparative Literature at the University of Cincinnati and the University of Maryland, Baltimore County. He frequently taught classes on 19th-century poetry, 19th and 20th-century

European novels and on occasion, opera for people who didn’t like opera. It was the latter that opened up educational consultant opportunities with the Metropolitan Opera and other opera houses and eventually led Glick to his career change. Seven years after earning his degree, he left academia to become the Director of Development and Community Affairs with The Opera Company of Philadelphia.

He went on to work for many renowned organizations, such as The Santa Fe Opera, The Folger Shakespeare Library, and the Museum of Jewish Heritage, among others. His passion for the humanities and teaching made him an effective leader during his fundraising career. “It’s the whole idea of transferring a passion for something to someone who doesn’t know about it or doesn’t share that passion. It’s what I felt about my work with the opera and it’s what I felt about teaching. If you can convey that passion, that’s what a good fundraiser does,” Glick said.

Though retired now, he continues his passion for teaching and the arts. He teaches for New Mexico’s RENESAN Institute for Lifelong Learning, lectures for the Santa Fe Opera Guild, sits on the Board of Directors for several institutions dedicated to the arts, and informally mentors nonprofit fundraisers in New Mexico.

While Glick spent his career raising money for arts and humanities organizations, he came full circle by deciding to donate to IU and the Department of Comparative Literature. “Indiana University meant so much to me,” Glick said. “I wanted to do something to make sure other people could have the same experience I had.” He has donated directly to the department through an estate fund as well as contributing to a memorial fund in honor of the former chair of the Department of Comparative Literature, Horst Frenz. “It was people like Horst, Ken Gros Louis, Ulrich Weisstein, HHH Remak, and Dorrit Cohn who made Comparative Literature at IU both a premier department and a wonderfully warm and humane place.”

Yu Min Claire Chen

Yu Min (Claire) Chen (Ph.D. 2012) is an Assistant Professor of International Languages and Cultures and Asian Studies at St. Mary's College of Maryland. She recently published a book in Chinese titled *Memory, Zero Celsius* (July 2016), is a columnist for *Washington Chinese Daily News*, and an interpreter. Her recent TV interviews include: "Global Business America: Chinese Culture and Arts," (CGTN America, December 30, 2018), "The Consumption power of China's Z generation," (CGTN America, February 20, 2019), and "Surname Viet Given Name Nam (Trinh T. Minh-ha 1989) and The Great Simplicity Thousand of Years Before and After (Tiffany Chung, 2012)," Women Directors Film Festival by the Smithsonian Museum DC. March 30, 2019.

Rodger Cunningham

Rodger Cunningham (Ph.D. 1980) is approaching retirement from Alice Lloyd College. He is from Kenova, West Virginia. He entered Marshall University in 1964 as a chemistry major and

graduated in 1968 as an English major and a Woodrow Wilson Designate. He came to IU in The School of Letters, of which he would become one of the last graduates; but shortly after his arrival, the military draft and a stint as a medic in Panama stimulated his interest in Latin American literature and theories of coloniality. After leaving Bloomington in 1978, six years of clerking jobs in West Virginia and California taught him much about class and cultural systems. These extra-academic experiences would greatly affect his academic thinking and writing for the better. In San Diego, he wrote *Apples on the Flood: Minority Discourse and Appalachia*, which would go on to win the Weatherford Award for the best book on Appalachia of 1987. From 1984 to 1997 he taught English at Sue Bennett College, and since 2001 he has been at Alice Lloyd, teaching undergraduate English courses on all levels. He expressed his comparatist background by revising the World Literature sequence from two semesters of non-anglophone Western literature to one of Western and one of non-Western. For many years he was on the

editorial board of the *Journal of Appalachian Studies*, and his publications have largely been in that field. But he has also written an unpublished novel, *Ogma*, and an unpublished study, *The Mirror of John Dee: Renaissance Magic, America, and the Roots of Science*. Since 2018, when not teaching at ALC, he has shared a house in Bloomington with his wife Deborah and their daughter Jessica. He plans to retire in 2021.

Tom Diaz

Tom Diaz had a long career in the software business with an interlude as a middle school social studies teacher.

Magda Dragu

Magda Dragu (Ph.D. 2018) has co-edited the volume *Adaptation and Convergence of Media. 'High' Culture Intermediality Versus Popular Culture Intermediality* with Lily Díaz and Leena Eilittä for Aalto ARTS Books, Aalto University, which was published in January 2019. Currently, she is senior editorial assistant at Jacobs School of Music, Center for the



History of Music Theory and Literature (CHMTL). She is also working on a second book project.

Liangyan Ge

Liangyan Ge (Ph.D. 1995) is currently professor of East Asian Languages and Cultures at University of Notre Dame. Dr. Ge is the author of *Out of the Margins: The Rise of Chinese Vernacular Fiction* (Honolulu: University of Hawaii Press, 2001) and *The Scholar and the State: Fiction as Political Discourse in Late Imperial China* (Seattle: University of Washington Press, 2014). He is co-editor and co-translator (with Vibeke Bordahl) of *Western Han: A Yangzhou Storyteller's Script* (Copenhagen: Nordic Institute of Asian Studies Press, 2017) and *Han Xin's Challenge* (Copenhagen: Nordic Institute of Asian Studies Press, 2019). Dr. Ge has published numerous articles in prominent journals, including *Journal of Asian Studies*, *Comparative Literature Studies*, *Chinese Literature: Essays, Articles, Reviews, Late Imperial China*, *Monumenta Serica*, and *Journal in Chinese Literature*

and *Culture*. He is also a co-author of the college language textbook series *Integrated Chinese* (Boston: Cheng & Tsui, 4th ed. 2015-17).

John K Gillespie

John K Gillespie (Ph.D. 1979) has translated a new book on butō by one of Japan's foremost culture critics, Yomota Inuhiko titled, *Yomota Inuhiko* 四方田犬彦. *Portrait of Ōno Yoshito* 「大野慶人の肖像 (Ōno Yoshito no shōzō)'. Tokyo: CANTA, 2017. Ōno Yoshito (b. 1938) could hardly avoid the profound influence of butō co-founders, his father Ōno Kazuo and Hijikata Tatsumi, but he gradually carved out his own distinctive practice and continues to perform as he enters his ninth decade. In this book, based on a performance tour to Beijing and Tianjin in 2016, prominent culture critic Yomota traces Yoshito's fraught evolution in butō to become a consummate practitioner, all the while analyzing Yoshito's specific performances in China and ruminating on the ideas underlying butō, including why and how it originally came to be and its current manifestations. The book

features over 150 marvelous photographs by Eikō Hosoe, Moriyama Daido, and William Klein, among other notable photographers. And there is also a poster by famed *angura* (underground theatre) figure Yokoo Tadanori.

Carol Harding

Carol Harding (Ph.D. 1985) will retire from Western Oregon University, Department of English Studies in June 2019 after 25 years, including 12 years as chair of the Humanities Division.

James G. Hermsen

Last July, James published two books: *Yellow Creek Frame Cemetery* and *Old Yellow Creek Cemetery*. Both cemeteries are located in Elkhart County, IN and are burials of the Old Order and Wisler Mennonite Church. The books provide detailed biographies for every individual buried in the cemeteries and where their children (if deceased) are buried. Hermsen is currently finishing a third book on the Yellow Creek Brick Cemetery.

(continued)



Sheldon Hsiao-peng Lu

Sheldon Hsiao-peng Lu (Ph.D. 1990) has served as the Chair of the Department of Comparative Literature at the University of California, Davis, since 2016. He has been busy with research, teaching, and service in the past two years. With Haomin Gong (Lingnan University of Hong Kong), he co-edited *Essays on Chinese Ecocinema* (in Chinese, 2017), and is co-editing *Ecology and Chinese-language Cinema* (Routledge, in preparation). He was guest editor of *Chinese-language Ecocinema*, a special issue of *Journal of Chinese Cinemas* vol. 11, no. 1 (March 2017). His recent journal articles include: "The First Screenings of Lumière Films in China: Conjectures and New Findings," *Asia Cinema* 30.1 (2019); "Commentary," a special issue of *Comparative Literature Studies* on "Ecocriticism in East Asia," (vol. 55 2018) co-authored with Karen Thornber, and "Cosmopolitanism and Alternative Modernity in Twentieth-Century China," *Telos* (fall 2017). In the past two years (from spring 2017 to winter 2019), he gave numerous lectures and

presentations on literary, film, and cultural studies at various places in the world: University of Zurich, University of Pittsburgh, Rutgers University, Lund University, Lingnan University in Hong Kong, Nanyang Technological University in Singapore, University of Edinburgh, University of Newcastle-upon-Tyne, the ACLA, Shanghai University, Macau University of Science and Technology, Hong Kong Polytechnic University, UCLA, and California State University at Northridge. He was selected to be a Fellow of the Davis Humanities Institute (UC Davis) to work on a book manuscript about Chinese cinema in 2019-2020.

Gregg Richardson

Gregg Richardson holds MAs in comparative literature (1982) and religious studies (1986) from IU Bloomington and a Ph.D. in clinical psychology from the California Institute of Integral Studies, San Francisco (1997). He has also received advanced training in clinical neuropsychology and hypnotherapy. Richardson has taught in academic, educational, and religious

settings in Asia, Russia, and the US. He was the clinical neuropsychologist for Kaiser Medical Center in Oakland, CA for 17 years. He is the co-author of *Awakening to Aging*, and past president of AHIMSA, a Berkeley California peace organization.

William Slaymaker

William Slaymaker (Ph.D. 1975) taught an IU Lifelong Learning class in October 2018 on the controversies surrounding the 21st-century Nobel Literature Prize winners and the lack of a Prize award for 2018. From the research for this class, he gave a presentation on Elfriede Jelinek (Nobel 2004) and her literary critique of the Heideggerian concept of *Heimat* at the MLA conference, Chicago 2019. Currently, he is working on a presentation for ASLE (UC-Davis, June 2019) and simultaneously an essay for an MLA volume, both of which focus on the environmental themes developed in the narratives of J.-M. G. Le Clezio, the Francophone Nobel Literature Prize winner (2008).



Hanwei Tan

Hanwei Tan (Ph.D. 2009) has published multiple articles on word-image relations including “Image and the Poetic: Micro-poetics of Chinese Characters” (2008), “Visual Poetry: A Typological Approach” (2006), and “Concrete Poetry and the Literary Inheritance” (2006). He has co-authored three books, *A Course in American Literature* (1995), *Intermediate English Composition* (1994), and *Proper Names of Chinese-English Dictionary* (1996). His newest book, *Chinese Visual Poetry: The Path of a Picturesque Literature*, explores historically significant presentations of Chinese visual poetry and the relationship between poetic quality and image as they interact with literary phenomena in various visual representations.

Nancy Watanabe

Nancy Watanabe’s book article “Water Symbolism in George Sand’s *Histoire de ma vie* and *Marianne: Catholic Narratology of Atonement*” appears in *Water*

Imagery in George Sand’s Work (Cambridge Scholars, 2019). Published by Rowman & Littlefield in 2018, her academic monograph *African Heartbeat: Transatlantic Literary and Cultural Dynamics* demonstrates the influence of West African cosmological theology in American and African American literature and film, in contemporary Mexican fiction, and in Shakespeare’s *Hamlet*. Affiliated with the University of Oklahoma as a federally adjudicated Professor of Comparative Literature who teaches through writing scholarly books and articles in academic journals, Dr. Watanabe is completing a new book project on “Derek Walcott: Black Nobel Laureate Conjuring History,” using a methodology of comparative textual analysis to show how the influence of Chinese and Japanese culture transformed Walcott the poet into a postcolonial playwright, moralist, and Afro Caribbean and Anglo American storyteller. She is also working on an essay invited for publication in a volume of scholarly articles on “Literature and Social Class.” She was a predoctoral French

instructor of undergraduate French language and literature courses at Indiana University, Bloomington, where she received the Ph.D. in Comparative Literature with University President’s List honors. While at IU, she had the honor of studying in courses taught by Newton P. Stallknecht, John P. Houston, Dorrit Cohn, Stanley Cavell, Gilbert Chaitin, Robert Champigny, James H. Justus, Earl Rovit, Edwin H. Cady, Ulrich Weisstein, Harry Geduld, and Kenneth R.R. Gros Louis. Her academic honors include Alpha Kappa Alpha Community Service Award (*African Heartbeat* and *Derek Walcott*), MLA book award nominations, and Phi Beta Kappa National Honor Society Book Author List.



Emeriti Spotlight

Oscar Kenshur

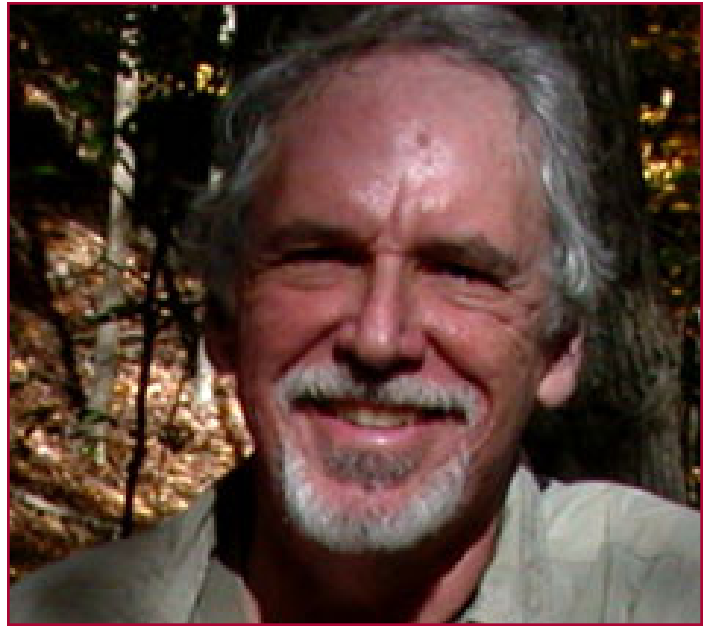
By Paul Losensky

Oscar (Oz) Kenshur received his Ph.D. from the University of Iowa and spent 28 years as a member of the faculty of the Department of Comparative Literature and an adjunct in the Departments of English and Philosophy before retiring from Indiana University in 2007. During this time, Oz served as the Director of the Individualized Major Program (1991-97) and as Chair of Comparative Literature (2001-2006). He has remained in Bloomington since his retirement, living with his wife, Margaret Gray, Associate Professor in the Department of French and Italian, and their two sons, Nathan and Joseph. He is the author of two books and over twenty articles on the relationship between literature and philosophy, especially in the seventeenth and eighteenth centuries. The annual book prize sponsored by IU's Center for Eighteenth-Century Studies is appropriately named in his honor and recognizes his scholarly effort to challenge the boundaries between literature on one hand, and philosophy, politics, and science, on the other.

Oz jokes that even though he left the University in 2007, he did not really retire until last year when his youngest son, Nathan, graduated from high school and went off to the University of California Berkeley to study mathematics. Raising two boys sometimes proved as challenging as any position he held at the university.

His older son, Joseph, moved back to Bloomington after graduating from Oberlin College and often joins Oz at departmental events and lectures. Like his father, Joseph has a deep interest in foreign languages and will be pursuing language study in Spain and Germany over the coming year before heading off to a graduate school yet to be determined.

Oz still teaches an occasional course for the Hutton Honors College and continues his



scholarly writing. An essay on Hume's theory of taste will appear in an upcoming issue of the *Yearbook of Comparative Literature*. He is also writing personal essays, including several on the experience of fatherhood in later life and another on sequential selves and individual identities past and present. His most recent venture takes up the guilty pleasure of "light verse," and his poem "What makes Light Verse Light" is forthcoming in *Lighten Up Online*.

I had to ask Oz whether he had any sage advice to offer one of his successors as chair of Comparative Literature and was relieved to find out that he did not. His life since retirement has been busy and fulfilling enough to lock those days of administrative toil into the back closet of memory. I, however, well remember Oz as the chair who helped me find my footing after I transferred into the Department in 2000. He kindly helped me through an extended medical leave in 2002-03. On my return, he encouraged me to lead the seminar on the history and theory of translation and took the first steps in recruiting Bill Johnston into the department, thus revitalizing the translation studies program. Retired, but hardly retiring, Oz continues to be an active member of the comparative literature community here on campus, and we are grateful for it.



Claus Clüver

Claus Clüver, Indiana University Professor emeritus of Comparative Literature, taught courses in Interarts and Intermedial Studies, literary theory, and 19th- and 20th-century European literatures at IU. He also served as a visiting professor at New York University and UC Berkeley and in Germany, Denmark, Sweden, Portugal, and at various Brazilian universities. A selection of his essays will appear in Portuguese translation in 2020. His most recent publications are “Ekphrasis and Adaptation” in *The Oxford Handbook of Adaptation Studies*, ed. Thomas Leitch (New York: Oxford University Press, 2017, 459–76); “On Gazers’ Encounters with Visual Art: Ekphrasis, Readers, ‘Iconotexts,’” in *Ekphrastic Encounters: New Interdisciplinary Essays on Literature and the Visual Arts*. ed. David Kennedy and Richard Meek (Manchester, UK: Manchester University Press, 2018, 237-56), and “From the ‘Mutual Illumination of the Arts’ to ‘Studies of Intermediality,’” *International Journal of Semiotics and Visual Rhetoric* (in press).

James Naremore

In the 2018/19 academic year, James Naremore published

“The Death of the Auteur: Orson Welles’s *The Other Side of the Wind*,” in *Cineaste* (Winter, 2018). He also published *Film Noir: A Very Short Introduction* (Oxford University Press, 2019). In March, he delivered the keynote address for a public series of films and academic talks at Columbia University in New York. The title of his keynote was “An Aftertaste of Dread: Cornell Woolrich in Fiction and Film.” Naremore now has a website: www.JamesNaremore.net.

Suzanne Stetkevych

Suzanne Stetkevych (Professor emerita, NELC) is currently the Sultan Qaboos bin Saeed Professor of Arabic & Islamic Studies and chair of the Department of Arabic & Islamic Studies at Georgetown University. She and her husband Professor Jaroslav Stetkevych (emeritus, University of Chicago) were recently awarded the Sheikh Zayed Book Award “Cultural Personality of the Year” prize for lifetime contributions to the field of Arabic literature, in Abu Dhabi, UAE. At the American Comparative Literature Association Annual Meeting, March 8-10, 2019, Washington DC, she organized the seminar: *The Arabic Qasida: The Poetics and Politics of Performance*, to which she contributed:

“Poetic Capital and the Metapoetics of Nostalgia: Yearning for the Homeland in al-Ma‘arrī’s *Lāmiyyah* (Saḡḡ al-Zand 58).”

Bronislava Volková

Bronislava Volková is a bilingual poet, semiotician, translator, collagist, essayist, and Professor Emerita of Indiana University. She is a member of Czech and American PEN Club. She went into exile in 1974, taught at universities in Germany and the US, and authored some twenty books of poetry, two books on linguistic and literary semiotics (*Emotive Signs in Language* and *A Feminist’s Semiotic Odyssey through Czech Literature*), as well as a large anthology of Czech poetry translations called *Up The Devil’s Back* (with Clarice Cloutier). Currently, she is having a large exhibit of her collage work in the gallery *Cesty ke světlu* in Prague. Books of selected poems are being prepared in German and in Spanish. She has also received a grant from Borns Jewish Studies for the publication of her study on *Forms of Exile in Jewish Literature and Thought* (20th Century Central Europe and movement to America). More info at www.bronislavavolkova.com.

(continued)



Emeriti News

Sumie Jones

Sumie Jones continues her current long-running project supported by the National Endowment for the Humanities, Toshiba International Foundation, and Indiana University. A team of 70 participants has so far produced two volumes of an anthology in English of urban popular literature: an Edo-focused volume, 2014, and the Tokyo-focused volume, 2017. A volume featuring literature and arts surrounding the cities of Kyoto and Osaka will be out at the end of 2019. Funding from

the NEH for her project for the years 2016 to 2019 drew much media attention because very few awards were made in 2016: Jones was featured in “Member Spotlight” and interview articles in the Association for Asian Studies newsletter and the Modern Language Association newsletter as well as the newsletter of IU’s Institute for Advanced Study.

At an award ceremony at Columbia University on March 29, 2019, Jones received a Lindsey and Masao Miyoshi Prize for Lifetime Achievement as a translator and editor of translation. This prize is

given to an outstanding recent book of translation from Japanese literature. “Lifetime Achievement” prizes are a separate category, granted only “in rare cases” as the award brochure states. The first winner was Howard Hibbett, Harvard University, the great translator whose books and manuscripts grace the Translators Archives at the Lilly Library. Jones is overwhelmed to be the second winner of this prize following this giant of translation and literary studies.



Sumie Jones receives a Lindsey and Masao Miyoshi Prize for Lifetime Achievement as a translator and editor of translation.



Sumie Jones delivers her acceptance speech.

Graduate Spotlight

Claire Riley

By: Sarah Lawson

Claire Riley has been a Ph.D. student in Comparative Literature since 2015. She is currently studying for qualifying exams while living in Paris as a participant in the Department's exchange program with the University of Paris Nanterre.

You've spent time abroad before in Mongolia, quite different from Paris. How has your experience been similar and different while in Nanterre?

Certainly, there are a lot of cultural and environmental differences between France, specifically Paris, and Mongolia that have informed my experience. Paris has espresso-fueled afternoon conversations in cafés; Mongolia has evening singing in friends' homes. Paris has sunlight through rose windows; Mongolia has thunderstorms that roll in slow walls of color across the sky—but I suppose the greatest differences in my experience can be attributed to my differing intentions going to Mongolia and France.

I was a Peace Corps volunteer at the University of Agriculture in Darkhan, Mongolia from 2009-2011, fresh out of a masters in medieval English and entirely unsure where I was going next or why. When Peace Corps proposed sending me to Mongolia, I happily agreed. I was very receptive to letting Mongolia make an impression on me, but I didn't expect it to have such a lasting effect. I was haphazardly following disparate interests in succession—medieval literature, international relations and development, and eventually Mongolian language and culture—with no sense that they could be woven into a whole.

It was only after Peace Corps when I was working in a university international affairs office and preparing students for a summer program in Mongolia, that I came across the Mongol King Cambuscan in Chaucer's "Squire's Tale." I realized that writers I'd loved since college were thinking about the Mongols, who had entered the European consciousness first when Chinggis



Khan's armies pushed westward in the early-thirteenth century, and then more fully during the Mongol campaigns of the late 1230s that culminated in the invasion of Hungary in 1241. Suddenly medieval literature, international relations, and Mongolian language and culture weren't separate interests, but the basis for a cohesive project that considered the ways writers in medieval Europe wrote about the Mongols, and how those representations are received.

By contrast, I've come to Paris because it advances an established academic plan, not because I'm looking for direction. While I don't expect this year to alter my focus materially—and I think both my advisor and I would be alarmed if I were to return to Bloomington and announce I wanted to do a dissertation on Proust—I am excited to see how a better appreciation of French culture, history, and literature can enrich the project I'm working on. Already, I am more alert to French sources on the Mongols.

(continued)

Graduate Spotlight

What have been the differences and similarities between teaching U.S. students, French students, Mongolian students, and Chinese students?

I think that fundamentally, it's probably the same to teach college students anywhere. By college, most students have full and complicated lives governed by their own priorities. The realities of those lives and priorities vary from culture to culture and person to person, and so the relative time and emphasis a student can give my course varies too. Family obligations, for instance, and the age at which a particular society encourages its members to start families are important factors in determining the amount of time a student has to devote him or herself to academic study. So, independent of the cultural particulars, I hope I manage to respect the complexity of my students' lives and the thought they've given to ranking their own needs. From there, I try to serve as the best resource I can be for the students in the room—not taking it too personally if English and I are not always their main focus right now. That means that I may not be able to teach every student as much as I would have wanted them to know, but I hope I can teach them all as much as they're prepared to learn right now and encourage them to be ever more receptive to the subject and to further study.

Having said that, this year at Nanterre I'm particularly lucky to have a class of first-year psychology students with advanced English, and it's been clear since September that academic achievement—especially in English—is a priority for every student in the class, so we've been having a good time!

Were you able to pursue any research opportunities while abroad?

I'm afraid it's been all exam reading all the time for me this year. There is a lot here that I would still like to do and things I'd still like to look at, making the prospect of a second year in Paris very tempting.

What is your favorite way to spend your leisure time while in and around Paris?

I live right around the corner from the Bibliothèque nationale de France and have really enjoyed spending afternoons there with a pile of books. The sun sets so early in winter that it's usually dark by the time I leave, and the glowing reading rooms across the courtyard through the trees look like orange and green stained-glass boxes.

Have you discovered new cuisine that you enjoy? If so, what is it?

There is a lot to love about French food, but the nicest surprise has been French tea. On a cousin's recommendation, I stopped by Mariage Frère when I first got to Paris and have been making monthly pilgrimages back ever since. The "milky blue" is my current favorite, but the "Marco Polo" pairs best with medieval travel narrative.



Graduate Spotlight

What has been the most challenging part of spending the year abroad?

It's been tricky being so far from faculty in Bloomington. When I have a question, I can't simply darken the halls of Ballantine until a professor walks by. Email is playing a much larger role in my life than I usually like.

What has been the most enjoyable part?

I've never lived in such a central city before, and I'm loving the visitors. Family, friends, and acquaintances I haven't seen in years have all come through Paris and reached out to make travel plans, weekend plans, or just dinner plans. A lot of them have much longer relationships with Paris than I do and have had excellent recommendations. I am entirely in my sister's mother-in-law's debt for insisting we go to Sainte-Chapelle.

What experiences and skills have you acquired that you plan to bring back as a scholar and teacher in the U.S.?

This year has given me a great opportunity to dust off the French I hadn't spoken regularly since just after college.

What advice do you have for future Nanterre exchange students?

There are differences, and occasionally surprising differences, between IU and Nanterre—IU students rarely barricade

the buildings to challenge an increase in international student tuition. I think those differences can unsettle new foreign instructors, but we're guests at Nanterre, and sometimes that means taking the University on its own terms.

What's a favorite memory from your time abroad that you would like to share?

An old friend of my uncle's invited me in December to spend a jam-packed weekend in Lyon. We learned about tapestry production at the Maison des Canuts; poked our heads through people's doorways in the old city on a search for covered passageways and exposed Renaissance staircases; poured over inscriptions and city models at the Lugdunum Museum by the Roman theater; and contrasted the magnificent excess of the Basilica Notre-Dame de Fourvière with the more restrained grandeur of the city's older cathedral. Best of all, we took a ride out to Pérouges, a medieval hilltop town that more than satisfied my love of fiery autumn ivy creeping over crooked wattle and daub houses. It was an excellent weekend, made all the better by the unfailing and undeserved kindness and generosity of my host and her husband.



Graduate Student News

Morgane Flahault

Morgane has been working on the last chapter of her dissertation. She has presented on two of her chapters at conferences. She gave a talk on “Generic Blending and Gender Bending in Jeffrey Eugenides’ *Middlesex*”, and chaired the Lesbian, Gay, and Transgender Literature and Culture section at the Pacific Modern Language Association Conference, at Western Washington University, Bellingham. She also presented on “The Ethics of Hermaphroditics” at the American Comparative Literature Association Annual Meeting, at UCLA. Together, with fellow graduate student Julie Le Hégarat and with the help of the Student Advisory Board, Morgane has organized the first series of Graduate Professional Development Workshops to help students from the Department address the career-specific demands of graduate school and to enhance their professional skills

Rowena Galavitz

Rowena will participate in a forthcoming book published by Editorial Academia del Hispanismo about Hipólita de Jesús and Diego Pérez de Valdivia, two writers—one a nun and one a biblical professor—whose paths crossed in early modern Barcelona. Having written about Hipólita for her master’s thesis at Indiana University in 2016, Rowena has submitted

her chapter entitled “Convento espiritual de Hipólita de Jesús, un texto simbólico, un espacio dinámico” (“Spiritual Convent’ by Hipólita de Jesús: a Symbolic Text, a Dynamic Space”), which examines a short text packed full of embodied symbolism about Hipólita’s convent. The chapter is framed with modern theories about space. The book, whose title is pending, will be released toward the end of 2019.

Cindy Guo

Born in China, Cindy Guo is a second-year MA student in the Department of Comparative Literature. Her studies are situated within an interplay of social and affective forces. They mainly engage the problem of trauma with a thematic emphasis on terrorism, the Cold War, and WWII (especially atomic bombs, Comfort Women, and prisoners of war) across contemporary literature in China and Korea. Her MA thesis, “The Lure of Freedom: Rethinking the Abnormality of Patriarchal Values through Shi Zhi’s ‘Fish Trilogy,’” is devoted to the experimental poetry and short prose that was written in the Mao era. This project explores the implication of filial piety and how it plays out in contemporary Chinese literature.

Jamie Lauer

Jamie Lauer presented a paper titled “Between Source

and Target: Translation and Hybridization in Latinx Literature” at the 2018 Johnston Colloquium in November. The paper was a condensed form of her Master’s project, which is nearing completion.

Sarah N. Lawson

Sarah N. Lawson completed an MA in Comparative Literature in summer 2018 and was formally accepted into the Ph.D. track, in addition to adding a dual major in Folklore. She also had a busy conference year, presenting at the Flanigan Colloquium, the Pop Culture Association/American Culture Association Conference, and the American Folklore Society Annual Meeting. This year she is finishing coursework for her dual degree and preparing for qualifying exams.

Meaghan Murphy

During the fall semester, Meaghan presented at the Johnston Memorial Colloquium on translations of *The Odyssey* for children. In the spring, she presented a similar paper at the Classical Association of the Middle West and South and presented part of her research on conspiracy in Tacitus and Alex Jones at the Flanigan Memorial Colloquium.

Helen Plevka

Helen Plevka continues to enjoy her role as a Student Affiliate with the Center for Research on Race and Ethnicity in Society and will present at its graduate symposium “Beyond the Center.” She is also volunteering with IU’s Bridges World Languages Program for Children to teach Dutch in the community. Helen looks forward to being a guest instructor at Eastern Illinois University’s English Studies Summer Camp for High School Students, where she will teach a week-long course on “Rhyme and Rhythm.”

Alan Reiser

Alan Reiser joined peers from his cohort at the Inter-University Center for Japanese Language Study in Yokohama to form a panel on stylistic and political challenges of translating to and from Japanese across Asian borders and cultures at the annual conference of the Japan Studies Association of Canada in Edmonton.

Emerson Richards

Emerson Storm Fillman Richards returned to the University of Manchester this spring under the auspices of the new exchange program between IU’s College of Arts

and Science and UoM’s Faculty of Humanities. While there, she worked with Dr. Stephen Mossman on later Apocalypse manuscripts and German Apocalypse blockbooks.

Emerson organized an international panel, titled “The Post-Medieval Lives of Manuscripts: Tracing the Manuscript Trade and Cultural Importance in the U.S., British Isles, & Europe” at the Medieval Academy of America. The panel consists of papers by Professors Sébastien Douchet (Université Aix-Marseille), Scott Gwara (University of South Carolina), and Laura Cleaver (Trinity College Dublin). For the International Congress on Medieval Studies, Emerson collaborated with Professor Matthieu Boyd on two panels honoring their late mentor, Professor William Calin.

This summer, Emerson will complete the Certificate in the History of the Medieval Manuscript from the University of Virginia’s Rare Book School.

Elizabeth Ryba

Elizabeth Ryba was the recipient of the Sanders-Weber Fellowship for spring 2019, given to an Indiana resident student in English and/or Comparative Literature who exhibits high academic achievement and leadership skills.

Sean Sidky

In the last year, Sean completed qualifying examinations for Comparative Literature and an almost entirely different set of qualifying examinations for Religious Studies. He also successfully defended his dissertation prospectus and has begun research and drafting his dissertation in earnest. In March of 2018, he completed his first book-length translation thanks to a fellowship from the Yiddish Book Center, excerpts from which are set to be published on their website this spring. He plans to spend this summer, as all graduate students eventually must, buried in archives across the country as he continues his dissertation research.

Tsaiyi Wu

Tsaiyi Wu received a dissertation fellowship from Academia Sinica, Taiwan. She presented an essay titled, “Material Ideals: A Comparative Reading of French Fin-de-siècle and Chinese Daoist Literatures” at the ACLA Conference, Los Angeles in March 2018, for which she won travel awards from the College of Arts and Science, Cultural Studies, and the Department of Comparative Literature. She submitted an article titled “Chinese Thing-Metaphor: Translating Material Qualities to Spiritual Ideals” to the *Journal of Philosophy East and West*.

Undergraduate Spotlight

Madeline Klein

By Jamie Lauer

Articulate and poised, Comparative Literature senior Maddy Klein sat down to talk about her final semester at IU, some of her favorite movies and books, and her experiences with the Department of Comparative Literature.

Can you say a few words about your honor's thesis?

My thesis examines women poets in the Renaissance, specifically women writing in the Petrarchan tradition, which is famously male-dominated. And of course, the original, foundational text was written by a man whose representation of the woman he ostensibly loves is not incredibly compelling if you're an actual woman. So my thesis examines the ways that women try to revise those tropes and make them work for them as speaking, desiring subjects and not just mostly silent, desired objects.

Why did you choose to major in Comparative Literature?

Sarah Van der Laan! [laughs.] I was a freshman here originally thinking I was going to major in psychology and English. I thought I wanted to be a psychiatrist, of all things. Then I realized that my humanities classes were a lot more fulfilling to me than my science classes. I finally decided to be honest with myself and say, "You clearly care about this a lot more and are a lot better at this." But I still wanted to have two majors and be involved in two different disciplines, so I was looking for something else to fill that. I took the introductory Comparative Literature class, and Dr. Van der Laan happened to be teaching it. She really helped emphasize the benefits that comparative literature has as its own discipline because I think a lot of people assume it's just this extraneous sibling to English when it's really its own thing. Comparative literature has progressively usurped everything else, and now

it's my primary passion. Essentially, it was one really great class that showed me something I didn't realize I needed, and I've continued to devote more and more of myself to it ever since.

What was the most interesting book, text, or film that you were assigned to read in a class?

Truly, Louise Labé's and Gaspara Stampa's sonnets for Dr. Van der Laan's Renaissance class because of the way that they were presented. They absolutely belonged there and were super important, and that was how I initially received them. Upon a little more examination, I realized it was Dr. Van der Laan's conscious choice to include them and develop her presentation of the Renaissance in that way. All of a sudden, I realized that these texts that I thought were super cool were not necessarily in everyone's conversation about the Renaissance. I loved their poems a lot, specifically because of the particularly feminine voice that was compelling to me as a maturing woman. I feel like it is a little too obvious to say that since they are in my thesis, but there was a reason I wrote about them.

What's the next book on your to-read list?

I've been reading it a bit already, but I really want to make sure to finish it: It is called *Fates and Furies* by Lauren Groff...a world away from anything I read for my thesis. It is a contemporary novel about a couple who is seemingly the talk of all their friends. You then see their relationship in a much more complicated fashion. The first half of the book is told from the man's perspective, and the second half is from the woman's perspective. The writing style is just so weird but also very deliberate. There are some moments that are poetic and other moments that are grating, not in a poorly written way, but more in a way that is purposefully trying to get a reaction.

Undergraduate Spotlight

Is there a movie that you tell people they just have to see?

Yes. It's called *Mona Lisa Smile*. The movie is about the power of the humanities to get people to think for themselves but also genuinely embraces feminism so that women can truly choose what they want to do. It is a very pro-humanities but also complex feminist film. There's a lot to it, and it's on Netflix!

What's your favorite spot in Bloomington?

There is this outdoor deck on the corner of Grant and Kirkwood, right in front of the Laughing Planet Café and Soma. It has nice greenery along the side of it and lights strung over the deck. It's nice because you can see a lot but you also feel peacefully removed. When the sun is out and you have a book or some work to do that's not on a computer, it is the perfect spot.

What are your plans after graduation?

I am aiming to do whatever is going to get me closest to my goals as a scholar. For me, right now, that is hopefully going to be a Master's program that will give me the opportunity to continue developing my skills in comparative literature and certainly continuing to become more fluent in French and Italian as my two

primary foreign languages. I also want to trust myself because I've learned that things will change in ways I don't expect and it's up to me to make the best out of it.

What piece of advice would you give to younger students at IU?

Starting your first semester, go on IU's website and take a tour of any department that looks interesting to you. Make sure you have a broad sense of what is possible at IU. That's not to say you have to come in knowing exactly what you want to do, but be aware of your options and actively seeking out things that could be beneficial. Always be curious about your options and make sure you never get too narrowly focused on what you are doing right now.

Do you have anything else you want to say?

I want to say thank you to the Department of Comparative Literature because it is the place I have come to feel most at home intellectually at IU. I know that it's small and people might not realize what we do. Having gone through the process, I will always advocate for people to take classes and look into the Department because it has been a positive force in my life. So I just want to say thank you.





THE COLLEGE OF
ARTS + SCIENCES
BLOOMINGTON

Nonprofit Org.
U.S. Postage
PAID
Bloomington, Indiana
Permit No. 2

Encompass Summer 2019

A NEWSLETTER FOR ALUMNI AND FRIENDS OF THE IU DEPARTMENT OF COMPARATIVE LITERATURE

